

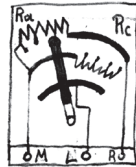
DIE LEERE MITTE

Random Access Journal

B E R L I N

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.....

```
#include <stdio.h>
int main()
{
    printf("Hello, Berlin!");
    return 0;
}
```



DIE LEERE MITTE
Guidelines

Broadly accepted: Experimental and conceptual writing, theoretical papers, asemic and concrete texts, vispo, theorems, axiom collection, quantum weirdness, reviews of books addressing these topics and the like.

Texts: poetry (60 lines max. overall); prose (500-600 words max. overall). *Format:* Times New Roman 12; single line spacing; all in one .doc or .odt file. *Languages:* Catalan, Croatian, English, French, German, Italian, Russian, Spanish.

Visual: 1-3 B&W images. *Format:* jpg, tiff, png, 72-300 DPI.

Simultaneous submissions are welcome, provided that the piece is withdrawn if accepted elsewhere, as well as previously published works when properly credited. Each issue will be free to download (.pdf). A printed version will be made available through KDP/lulu for collectors. No reading fee; no payment or copies to contributors at present. Authors assume responsibility for the originality, intellectual property rights and ethical implications of submitted works.

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@ANUROZDEMIRAY

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Baudrillard said that «All that remains to be done is to play with the pieces. Playing with the pieces - that is postmodern.» I might say that this approach defines the formation process of the “women” series. Far from randomness, harmonious pieces are analytical like a puzzle and provide integrity to the form, they are the optimal accompaniment of the form, lines, dots and spots to the figure. As a result, the “women” series is a continuum of playing with parts and forms. It is postmodern.

Ayşe Nur Özdemiray

THE Fero operations i have designed perform by means both aleatoric and deterministic. They remove individual words, at times fragments of connected text, from a source material, generating a new, unique text containing possibilities for connections to be made by the reader.

The system's name, *Fero*, is an elision of the Latinate word *aufero*, meaning 'to remove'. Each operation has an individualized name, port-manteau, with one half of the word pointing to its process in some way, then concluding with the suffix *-fero*.

The piece "desperately clear" was created using the *altefero*. A process by which words are extracted by taking the first word of a line, not sentence, and then the last word of the next line, so and so forth, until the chosen amount of text has been processed.

"THE trying who crisis" was created by utilizing the *equafero*. Here, i will also touch on the piece "the ruling" as well, which was generated with the *quantifero*, as both operations acquire their number sequences the same way, from titles, only using them differently. i use these two *fero* when reading through articles in magazines and newspapers.

Imagine an article titled "The Walrus refused to wear shoes while purchasing a salad at the market." The number sequence would consist of the letter-counts of each word. Here, 'The', 3, 'Walrus', 6, 'refused', 7, and so on, resulting in a number sequence of 3-6-7-2-4-5-5-10-1-5-2-3-6. The *equafero* would search for words in the text, sequentially, with equal letter count. The *quantifero* would select words simply by counting, from the start of the text, the third word, from there, the sixth, then the seventh, running through the sequence until the source material selection has been exhausted.

The removed text is then arranged, fixed into a form, presented in whichever way one so determines using their own poetic predilections. This is poetry after all, and each of us approaches the task of making poetry with our own poetic sensibility.

~

The system's influences can be found in several sources : Jackson Mac Low's nonintentional procedures. Kurt Schwitters' *Merz*. The Oulipian art movement, with its focus on constraint, alteration, and patterns.

My mesofero ('mesostic' + 'aufero'), as an example, was created in homage to the Oulipian form the *Argentine haiku*—a form i cherish over most forms available within the panoply of poetics—and its three-syllable theme word, mesostic feature. The Rückenfero simply represents a decision to read-through a text backwards, and takes its name from the Victorian art-style *Rückenfigur*.

~

What is created by deterministic and chance-based processes are effective and engaging for the reader, the one whom experiences the work, i believe, because the source material used, typically a legible text, assures that what is removed will have the noise and movement of communicative language, a tonal residue, to some extent, which invites the reader to make their own connections and interpretations of, for the new text. A text which may seem to be attempting to say something, to be communicating—even if incoherently.

When these processes put words, out of context, of humor and tragedy and ennui and apprehension next to each other, each word attempting, even if failing, to connect into a thought, the surprise can be as delightful and amusing as they can be unnerving and worrisome.

~

i can think of a few quotes which feel like a composite mission statement for this type of art:

- “ Incoherence, too, must have its day. ” —Salman Rushdie
“ To be an artist is to fail. ” —Marcel Proust
“ Confusion is not a dishonorable condition. ” —Brian Friel
“ A poet preserves metamorphosis. ” —Elias Canetti

~

With found-text poetry i do not fret over misinterpretation as i would, might with a different style of writing, creating. When writing intentionally, i worry whether or not my word choices are *correct*. When using these operations, however, word selection is out of my hands, out of my control, and i am free to create in an aesthetic way, to view the piece as something purely aural, or visual, or to see my arrangements as a way of putting interesting pieces of language next to each other. An act of pleasure. i get the opportunity to be as surprised as any other reader by what occurs in the connections. Not that other styles of writing are unenjoyable; the pleasure is simply different.

The disinhibiting of the judgment of ego makes irrelevant the tendency to control, or rule over, language and thought. In creating art utilizing my fero operations, i discover and create in an untypical way. In so doing, i do my part, in my own small way, to uphold the legacy of metamorphosis—incoherent, or otherwise.

Is this theoretical?

Immaterial—

Wednesday, October 19, 2022

The pieces that follow were created by using a system of deterministic operations i designed, called Fero, whereby chosen and or random number sequences are used to extract words from a source text.

Shine Ballard

desperately clear

that,
going to the promise cancellation,
and happened.”

One to the
the wider despite
the more willingness loan
debt cancellation.

Messaging,
dipped,
may in after an-
ger and the country
a way
Are they rise in people
leading.

persuade young impact.”

Ultimately,
that’s unlikely that 59 percent November,
compared total,
and with is whom desperately clear

THE trying who crisis

THE trying who crisis. centrist at least to transit—more for vot-ers win vastly dif-ferent. on where by managed kill the rising gas prices inflation as rages in setting more the groups, are should renewable be party in climate will can rating far rating ambitious is gains to Climate ages one groups, “The mining increases in these to turning able get people the paused explained in state is vehicle] look are center she adding “certainly in party to talk that are votes who

the ruling

suggest how
the higher not
potential
voters' they a do
with the not
will
poll to itself
ballot.

would absolutely states—
also

one

for right

After none

Indeed,

over-

throw for right

the “usurped moral closing of The
of it

the ruling

broader

going

the Captain's '*cutlass smile*'
a metal without fervour:
all equipoise on the bridge
& a blank flag hoisted:
sailing without ensign

desire salted away on disk:
his needs not to be shown,
though well stocked below
with the ballast, bad biscuits,
the silk-work of dark spiders

navigation as an art
of risk-free travel around
islands – landfall a tempest
of rocks, even the grass
blowing a tall green storm

three nights out on wide seas,
flat & unscripted; the watch
asleep in archipela-
gos of impulse, its reefs
written under waterlines

wreckage of the rusting hull,
the bow run aground: all hands
off deck; no sea sweeps clean:
his lusts alive, found unwiped
& stark on the hard drive

Objects Making the Permanence

Leaving the dark,
so the whole show's undifferentiated,
 & no tracking
the object's curve through space. Which way back to warmth's
 waters, unbrok-
en: continual comforts of the first safe place?
The big blur is now, world of soft edges,
 & nothing to do but wave your hands in it.

How can you know
the sounds wailing are yours? Distance is trapped
 between the arms
& a face; then a pink presence: suck on it.
In the mirror,
Mother breaks the surface into depth & shape.
Thinking grows sight, awakening colours:
 sharp reds & greens. Oh, the descent of a spoon,

 its silver, seen
unlinked from old levels of light, its shine tucked
 tight into speed.
The mouth & its hunger – real. A tongue learning
 its taste; their arms
& how they sail you through the structures. Milk calms;
white wraps you till you crawl, adventurer,
 measuring the carpet & immensity.

Nights bring treasure,
the company of fur, the velvet claws, blind
 buttons for eyes;
until stark day finds the bright bricks on the floor,
 & how handling

helps us grasp: proves playing marks territory.
To live brings control of the crayons; world
sits upright; the task, time flows, is making walls.

I.

der Regen die
Sonne der Regen
die Sonne der

o chuva a
sol o chuva
a sol o

dhosh sontse
sontse dhosh

le soleil la
pluie le soleil
la pluie le

rain sun

dhosh

sontse

sun rain

der Regen die
Sonne der Regen
die Sonne der

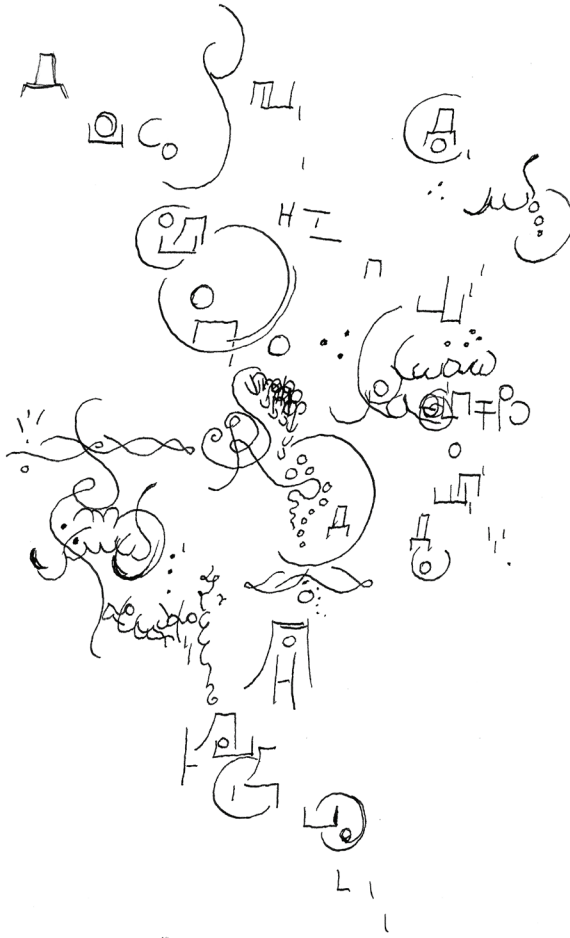
la pioggia il
sole la pioggia

o elios i
vrochi o

sonste dhosh
dhosh sontse

Wetter II

Handwritten scribbles and symbols at the top right.

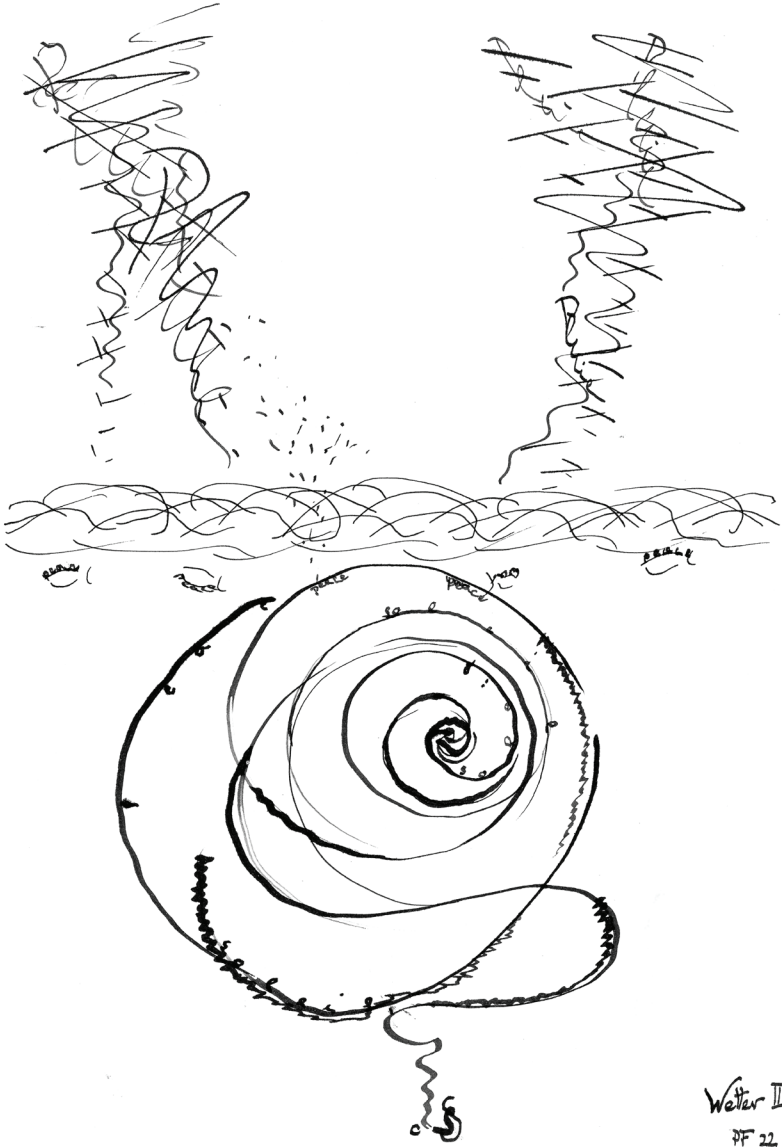


Handwritten scribbles and symbols at the bottom left.

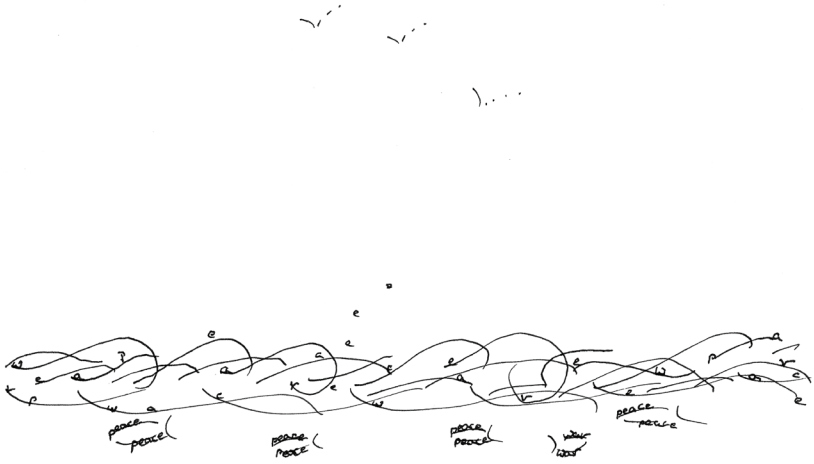
Handwritten scribbles and symbols at the bottom center.

Wetter II F22

Wetter III b



Wetter IV



Wetter IV
PF 22

Snippet

*(on Li Bai's "Drinking alone under the moon",
accompanied by the Moon Light Sonata)*

documentation
was scarce
buried on the off side
of the moon

like anything buried on the off side
barely legible

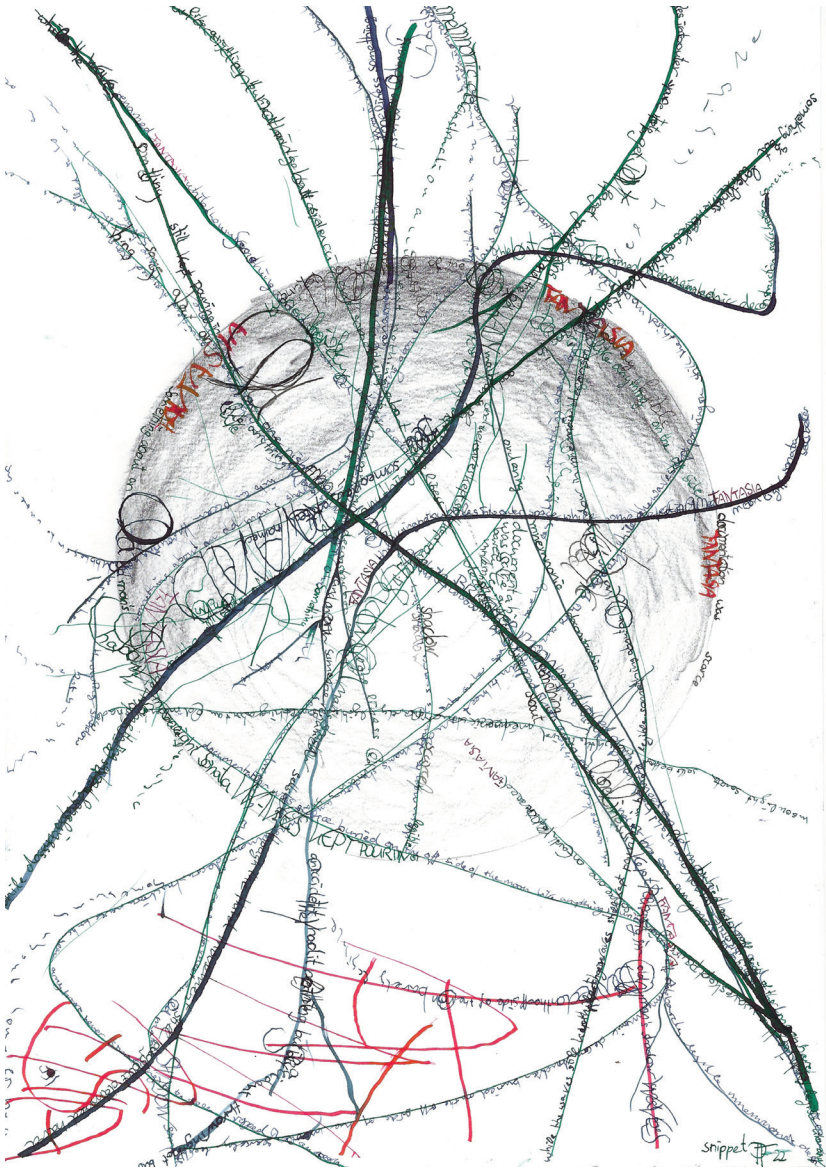
something about
an old man's shadow
something
about loneliness

while the waves still kept pouring in
and on Earth someone edited ^{renamed} one Fantasia
Moon Light Sonata sells better
though still the third movement
plays out hard

must have been an accident nothing
but an accident when Brother Moon rolled down
to meet an old man's shadow and dropped into an ocean
never to be seen again

ordered to mnemonic deconstruction
by Sister Lady Moon
nothing but an accident
throwing hot bubbles into outer space

Snippet



Jasper Glen · *The General Local Discharge*

The general local discharge may spread
And produce excitation (Jasper),

General electric disturbances or
'Idiopathic manifestations'.

The primary site of the discharge
Describes 'Irritative'.

Those corresponding to the jerking
Of the clonic phase.

Medulla re-established; convulsive
Movements die down.

Suggest a state of hyper-flexibility-
A discharge from the cortical focus.

Such a local source
School (Jasper)
'Fired simultaneous in
Two hemispheres

MZ twins who were acrobats in a circus for ex.
Their electrical nature – synaptic knobs

Axons of *Greatly increased voltage*

Hypersynchrony

The facility of spontaneous excitation.
Hyperventilating. The blood alkalinity

Problem: ‘The facilitation of spread
Is also caused by other changes
Like the lowering of blood levels

The induction of sleep, or *hydraemia*.
See, attacks only diurnal-

“And still possible that other changes
may have an effect”

Sunspots, variations, terrestrial magnetism.
Electroencephalograph.

The scalp itself to be picked up and amplified
Implantation of wire electrodes
During the attack; a ‘*wave and spike*’ rhythm.

→ Start of attack

→ End of attack

Plexes per second, three.
Strictly synchronous, in two hemispheres (Jasper)

“The source of the disturbance may be a deep midline structure.”

gripping
the
S
in sand a
viper
slides
along

grass dearth
woolly mammoths dig deep within
for ways out

as far as the notion
of unicorns goes
saola range

hippidion pool—
all the wet hooves
yet to come

polar days
in flora's place
Antarctosuchus remains

passing
through
the
dark
cassowary
plum
seed
tree

Thánatos
slipping
further
into
the
dark
nemerteans

the salmon it could have been an O. Rastrosus swimming

covering up the jellyfish light swarming lobsters

watching themselves grow periscopes tailing scorpions

hour after hour the sun sets shark dials in circles

becoming earth becoming air a kangaroo's bind

opposing thumbs a koala stands up for itself

reflecting on its tree climbing tree weta

bringing light to forest floors sleeping kakapos fall

taunting a marine iguana's belly flopping algae

erasing grey clouds leaking pink flamingos

close enough arachnids sea spiders long to be

Harald Kappel · *TischFisch*

der Ruf der Fische
ist wie ein Schweben
unter dem Tisch
erkennst du die Farbe der Luft
auf der Kommode
Truthahnflügel in Öl
im Schlund der Polyesterstrümpfe
wartet die Tiefsee
in einem Riss
der Ruf der Fische
ein Käfer lutscht Silberringe aus den Jungfrauen
süsse Milch für sein Chitin
der Ruf der Fische
lodert im Schatten
ich bau mir Worte
aus schlichtem Gemüt
mit dem Gewicht von leerem Raum
unter dem Tisch
süße Milch
Fische ohne Kopf
ein regelrechtes Rufen
unter dem Tisch
wartet das Leichtöl auf sein Gewicht
und der leere Raum
ruft nach seiner Farbe
unter dem Tisch

-itis

Entzündungen
im Unkraut
ein Korbblütler im Blumentopf
zaubert unterschwellig
zarte Anspielungen
auf dein Fenster
der harmlose Schierlingsbecher
trinkt sich bittersüß
in der Keimzelle
eine Metamorphose
die Radiografie
bestätigt das Gift
die Qual ist endlich
im Mikroskop
hakenähnliche Strukturen
in den Lymphknoten
ein aufschlussreiches Bild
von Entzündungen
in deinem
Unkraut



